The Works of Guy Lowell
By Benjamin F. W. Rowell

The Architectural Review
February 1906

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A STUDY FOR A HOUSE AT BEVERLY, MASSACHUSETTS

THE ARCHITECTURAL REVIEW

The Architectural Review

Volume XIII. No. 2. February, 1906

The Works of Guy Lowell

By Benjamin F. W. Russell

IN his book, "American Gardens," Mr. Lowell has said, "Our architecture has heretofore been a copy of some European style; our painters, sculptors and musicians study abroad. But as a nation we have strong individuality, and differences in requirements and local characteristics have modified the ideas on garden design which we have imported from Europe"

"We may borrow, then, details and ideas from Italy, France and England, but we must adapt them skilfully to our own needs, and give them the setting which they require."

Much has been said recently by various critics to prove that there is, and always has been, a great lack of skilful adaptation by us of the architecture of the older civilizations. Not only has it been the constant claim that our architecture has no distinctive nationality of its own, but that we servilely have followed first one school of the foreign masters and then another. This is true; and these successive changes and intermingling of styles have left heterogeneous masses of public and domestic buildings all over this country to an infinitely greater extent than at any previous time in any land. This has left us without the least sign of an architectural evolution, as the years have gone on.

HOUSE FOR MR. BRYCE J. ALLAN, PRIDES CROSSING, MASS.

For the last fifty years a new and great influence upon American architecture has been steadily growing. The primary source of this influence is in the *École des Beaux-Arts* of the French Government at Paris. In reality this school has been promulgating a great fundamental idea, namely, the academic in architecture.

That the influence of this school and of France at the present time is deeper and more abiding than any previously exerted, there is no gainsaying.

Much that is external, superficial and passing, as in any great movement, is being taken by the critics of the day as indicative of the ultimate result of the whole. Whether or not the *École* is responsible for the outward expression in France at present of a decadent period does not concern us. That many men, lacking virile American blood, produce in their first buildings after study abroad only echoes of *projets* should not blind us to the great underlying truth of the immeasurable value of the artistic inspiration France is giving America.

In this number on "The Works of Guy Lowell" is seen for the first time the result of the early years of architectural practice in this country of a *diplomé* man. In view of the wide discussion now prevalent, of present day tendencies, it is of interest to see grouped together greatly varying problems that have been solved on academic lines by one person. It is of further and broader interest to go deeply into the vitality of the principles and foundation of all that Mr. Lowell is believed to stand for, with the results of his training and his architectural creed before us. In recent years those who have sought to make a start toward the working out of a national expression through a conscious effort have decried most strongly the influence of the *École des Beaux-Arts* upon American architecture.

No one influence can be entirely good or complete. Let us condemn that which is evil, and seek out and profit by that which is good.

The academic method of attacking and solving a problem has ceased to be a fad or a fashion. It has persisted to such an extent that it is bringing about a veritable revolution. This means our architecture, first of all, is to be founded on symmetry, rhythm and logical standards, and that our buildings shall express their uses.

The truth of this is shown in each of the works of Guy Lowell. The greater truth shown is that strict adherence to these fundamental ideas does not result in a formalism which degenerates

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HOUSE FOR MR. BRYCE J. ALLAN, PRIDES CROSSING, MASS. GENERAL VIEW.

into an abstraction devoid of genius, personality and individuality.

Richardson and Hunt first demonstrated the value of the academic training, when tempered by a personality that is capable of selecting that which is vital. Whether we consider that which these men left as lasting or not, we cannot be so blinded by our prejudice against the modern French influence but that we acknowledge that they have contributed through their work in a large and vital way to the present day impulse for better things. We cannot but acknowledge that they were themselves truly great architects. It was they who first showed that a vigorous mind born to its profession gains in power and even individuality through an academic training. The days have moved swiftly in America since these men left Paris. Hundreds have now followed their example. They were pioneers. They opened up great possessions for the generations that are coming after them. Our principal schools of architecture are now getting primary inspiration from the French method, and, beyond this, are yearly sending recruits to go deeper into the heart of its teachings. There are many men who are unable to interpret the modern academic methods into terms that make for a richer fulfilment in American soil of lessons from the past learned in foreign lands. It is they whose work is exotic. It is against them that the great body of criticism should be directed, and the whole

THE OCEAN FRONT OF THE ALLAN HOUSE.

THE ENTRANCE HALL.

HOUSE FOR MR. BRYCE J. ALLAN.

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STABLE FOR MR. BRYCE J. ALLAN, PRIDES CROSSING, MASS.

movement should not be condemned. Those who are opposing the academic, because they believe it is not expressing our nationality, wish to turn us strongly toward England for our inspiration. True, our heritage and our language are Anglo-Saxon, but architecture is ultimately an expression of civilization. Our institutions, our mode of life, our ideals are not English, neither are they French; they are American. Mr. Cram, an earnest advocate of English work and English methods, and an equally earnest critic of the academic in our architecture, has written in his book, "Church Building," an ardent appeal for our return only to our mother country in our search for vital principles; more particularly, of course, in this work he writes of the ecclesiastical. However, there comes a point in this book, "Church Building," where Mr. Cram makes a searching comparison of France and England, architecturally. He is defending England; but between the lines is one of the best arguments of recent times, for not only the academic, but for our going beyond England back to the Continent in our search for truly great inspiration. He writes: "There

GARDEN OF MRS. OSCAR IASIGI, STOCKBRIDGE, MASS.

HOUSE FOR MR. THOMAS M. McKEE, BEVERLY FARMS, MASS.

are, then, two great types of the Gothic cathedral, the French and the English. All the others — Spanish, German and Flemish — are only modifications of the original French type. Each method has its own virtues, its own defects. The French cathedral stands first in point of sublimity of conception and unity of effect, also in overwhelming grandeur, in emotional power, and in the perfect working out from a structural standpoint of the great Christian style of architecture. The English cathedral stands first in point of spontaneity, of quiet sincerity, of personal devotion. Rheims, Amiens, Chartres, while unmatched in their awful glory, have yet something of pride, even self-consciousness. They proclaim rather the infinite majesty and royal dominion of God than the loving kindness that is declared by Winchester, Exeter, Lincoln and Wells. I do not mean this as a criticism of the French type, but only as a differentiation. From an abstract architectural standpoint the French

FIRST FLOOR PLAN.

cathedrals are far more perfect than the English, but in their pride of acknowledged power, in their dazzling perfection, there is something that incites almost foreboding. Consummate achievement treads the perilous edge of catastrophe, and in the very faultlessness of Amiens lies the threat of the ignominy of Beauvais.

"In England, on the other hand, there is no trace of the pride that goeth before a fall. The builders of the cathedrals were not masterly men. They dared not pile their stones to the dizzy heights that lured the French. They shrank from cutting away the supports until the stone vaults hung breathlessly in the air. They did not understand how to dispose of columns, how to trace the lines of aisles and chapels and vaults as best to obtain the most awe-inspiring effects of shadow and fluctuant light and misty, bewildering perspective. And just because they did not, they often achieved a success equal to, if not beyond, that of their more self-conscious

THE ENTRANCE HALL.

THE BILLIARD ROOM.

HOUSE FOR MR. THOMAS M. McKEE, BEVERLY FARMS, MASS.

HOUSE FOR MR. JOHN E. ALEXANDRE, LENOX, MASS.

FIRST FLOOR PLAN.

rivals on the Continent. Moreover, while the French cathedrals, even if built during several centuries, show yet a certain unity of design, those of England are usually without the least architectural consistency, for they show the mutations of style, the vicissitudes of society, the march of history, the personality of their builders, in a most eminent degree. France is full of matchless architectural monuments, but England's whole history is writ large in her churches."

MAIN STAIR HALL IN MR. ALEXANDRE'S HOUSE.

When we have read these splendid lines of Mr. Cram's we must pause seriously before we condemn the influence of France and of modern France that holds the heritage that produced these "matchless monuments," and still sends its students to study the architecture of the past.

Perhaps it may seem that much that is far afield from "The Works of Guy Lowell" is written above. However in presenting a monograph of the work of a man in the midst of his life, its chief interest lies in what he is believed to stand for, as shown forth in what he is producing. Mr. Lowell's activities have already been so broad and so consistent that they cannot fail to have made a marked impression upon the annals of American architecture.

Guy Lowell was graduated from Harvard in '92; from Technology in '94; and received his *diplôme* from the French Government in '99. Much of his childhood and youth was spent at school in France, yet he is essentially and vitally American.

One of the most important influences upon his work and his point of view was the exhaustive study of landscape architecture under Andrè, he being the first foreigner to be received in the classes of this famous master. A great measure of the success of any building depends largely upon its setting. Mr. Lowell was one of the first to realize the opportunity which was offered in this country to the man who could create and develop the accessories. If the meaning and function of a building can be further enhanced by its landscape surroundings, its terraces, its avenues, its vistas, and its gardens, in the same creative spirit that it is conceived, the result is unquestionably an artistic entirety.

Mr. Lowell's problems have been greatly varied. His results are surprisingly uniform. The group of country places embracing the houses for Mr. Bryce Allan at Beverly, Mr. Bayard Thayer at Lancaster, Mr. Thomas McKee at Beverly Farms, Mr. George O. Knapp at Lake George, Mr. Harden L. Crawford at Seabright, New Jersey, and the "House in Pennsylvania" show a remarkable variation, with a distinctly characteristic expression. Each shows the play of the individuality of the client, together with the unfailing touch of the architect.

THE TERRACE, MR. ALEXANDRE'S HOUSE.

Not one of these houses can be called an exotic; not one can be called un-American. They collectively show forth the best that is in our country life today. Each problem set forth in this group has been frankly solved on academic lines, and yet each shows strongly the personality of the designer. Above all there is a strong note of directness, sincerity and simplicity in each. There is no trace of display. There is an intangible quality in these, as well as in all other of the works of Guy

GARDEN OF MR. T. JEFFERSON COOLIDGE, MAGNOLIA, MASS.

Lowell, a certain world quality which should arouse an American's pride, for the reason that the architect seems to have stood squarely on his feet, and by the use of the forces of a commercial age, has yet produced buildings of dignity and refinement.

It can be said of every building, garden and landscape effect that Mr. Lowell has produced that the work has distinction. The frontispiece and the various photographs combined with it show how a quite unique result has been obtained upon Mr. Bryce Allan's estate at Prides Crossing, in the breadth and largeness given to a place comparatively small in size. This estate has a frontage on the main highway of only one hundred sixty feet, and a depth of six hundred fifty feet. The house has been placed at the very extreme, close to the ocean front,

ENTRANCE TO THE FENWAY, WESTLAND AVENUE, BOSTON, MASS.

PRELIMINARY SKETCH FOR A HOUSE IN PENNSYLVANIA.

with the natural growth of trees upon the shore for a setting. No formal planting of any sort has been attempted. Masses of rhododendrons and smaller groups of shrubbery give character to the forecourt and approach. The stable, which has been placed forward directly upon the highway, is isolated by planting; and the service drive is completely hidden through the advantage taken of natural grades and the disposition of the stable court, and service portion of the house, aided by a judicious arrangement of shrubs.

The house, formal in plan, yet generous, with its exterior of well-toned stucco, further enhanced by a roof of red tiles, its richly colored second story loggia above the interesting arcade that tells of the large entrance hall; the broad terrace with the vistas out upon the ocean; all speak of the seashore home, accessible to the city, partaking somewhat of its formality, yet with an air of shadow and coolness and a character of summer hospitality.

The illustration of the formal garden of Mrs. Oscar Iasigi at Stockbridge is typical of Mr. Lowell's interpretation of an American adaptation of the methods of the old world. The plantations are all native. The aims and means of obtaining results are simple and unaffected. Mr. T. Jefferson Coolidge's garden at Magnolia shows the same truth. There is no obvious striving for effect; no stilted and conventional forms.

A HOUSE IN PENNSYLVANIA.

PRELIMINARY SKETCH FOR A STABLE IN PENNSYLVANIA.

The few illustrations chosen of the landscape features upon Mr. Clarence H. Mackay's estate at Roslyn, Long Island, show forth a broader side of Mr. Lowell's dealing in the very difficult art of working with nature. Mr. Herbert Croly, Editor of the *Architectural Record*, in an article in that magazine in December, 1904, entitled "The Layout of a Large Estate," writes:

"It will be seen from the foregoing description as well as from the illustrations, that Mr. Lowell's treatment of "Harbor Hill" has been shaped by one dominating idea. He has sought above all simplicity and propriety of effect; and in seeking for these simple effects he has used only the simplest means. His design is not complicated by many elements. He has used architectural "features" in the vicinity of the house with the same economy that he has used exotic vegetation at the sides of the roads. He has first of all attempted to make his design acceptable by making it fundamentally right; that is, by making it so far as possible the product of its local conditions, and by local conditions is meant in this sense both the lay of the land, the character of the vegetation, and the requirements of the occupants of the house. . . . But whatever the ultimate effect may be, Mr. Lowell has given to American landscape architects a model of consistency and economy, both of purpose and of means, in the treatment of a large estate which is needed

A STABLE IN PENNSYLVANIA.

THE TERRACE OF A HOUSE IN PENNSYLVANIA.

DETAILS OF A HOUSE IN PENNSYLVANIA.

HOUSE FOR MR. BAYARD THAYER, LANCASTER, MASS.

MR. THAYER'S HOUSE FROM THE GARDEN.

THE DINING ROOM IN MR. THAYER'S HOUSE.

THE LIBRARY IN MR. THAYER'S HOUSE.

THE ENTRANCE HALL IN MR. THAYER'S HOUSE.

FIRST FLOOR PLAN.

HOUSE FOR MR. JAMES H. ROPES, CAMBRIDGE, MASS.

and may well be edifying."

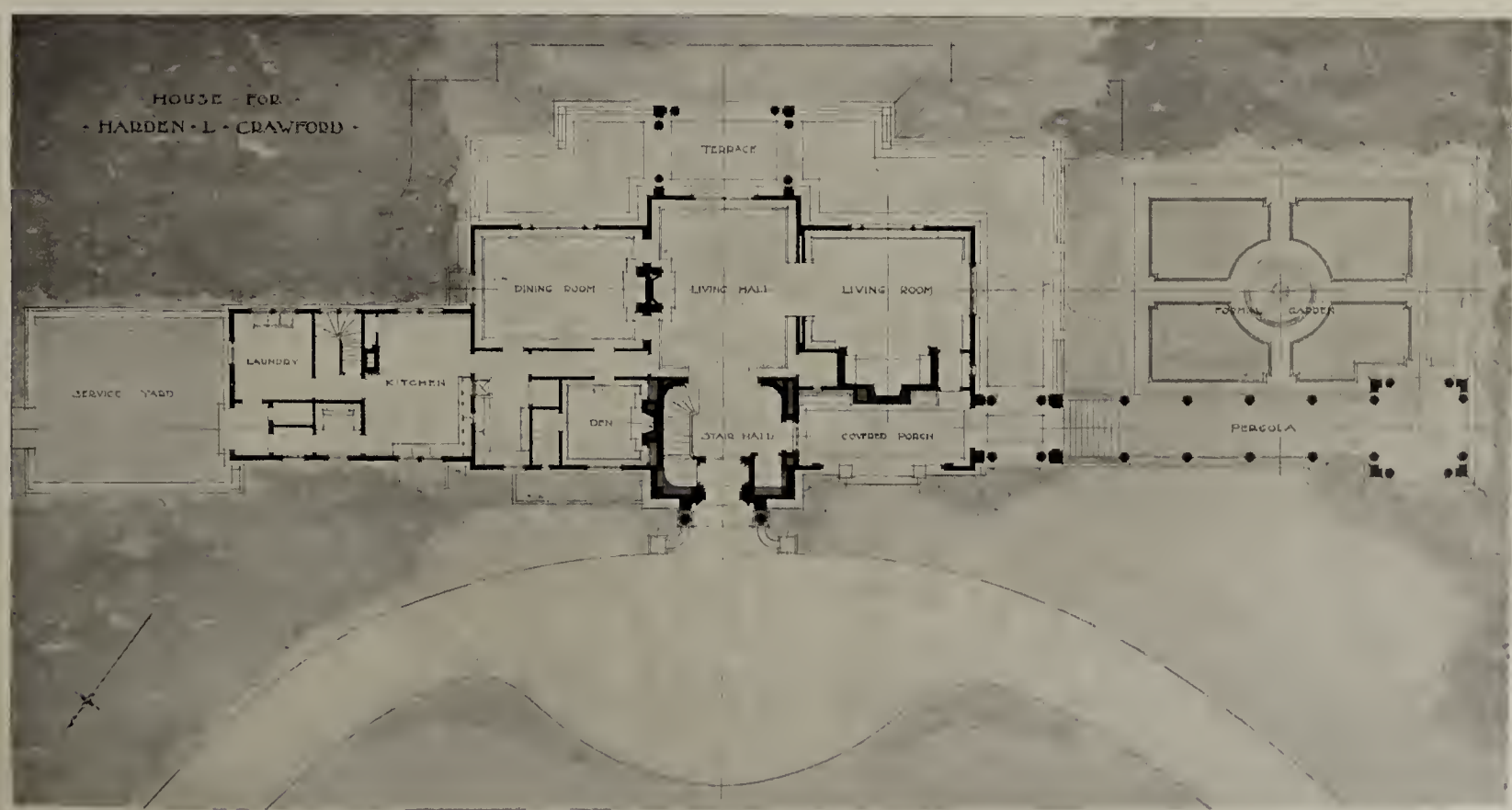
The "House in Pennsylvania" and Mr. Bayard Thayer's house at Lancaster, differing widely in point of style, have each a characteristic dignity, showing Mr. Lowell's treatment of a country house, amidst its surroundings of broad acres. Both houses and their nearby stables are of brick. Each though somewhat formal in plan lacks the least trace of stiffness, or the purely conventional. They are emphatically American homes. In detail they are chaste and refined, and illustrate strongly that "the academic" does not necessarily mean formalism devoid of the personal and the individual. These houses show that strict adherence to axial symmetry can give all the charm and quality often striven for and seldom truly attained through the self-conscious desire for the picturesque.

THE ROPES HOUSE, FLOOR PLANS.

Mr. Thomas M. McKee's house at Beverly Farms is quite at variance with many of Mr. Lowell's country houses in plan and elevation. The natural conditions were such that an interpretation of the problem in terms much different from those usually employed by Mr. Lowell show an interesting phase of how he is completely unhampered by his creed.

This truth is shown much further in the house for Mr. George O. Knapp at Lake George, New York, where the rugged character of the very mountain-side has been made to somehow enter into the spirit of the composition.

HOUSE FOR MR. HARDEN L. CRAWFORD,
SEABRIGHT, N. J.



FIRST FLOOR PLAN.

HOUSE FOR MR. WARREN K. MOOREHEAD, ANDOVER, MASS.

GARDEN OF MR. PAYNE WHITNEY, MANHASSETT, L. I.

HOUSE FOR MR. GEORGE O. KNAPP, LAKE GEORGE, N. Y.

TERRACE DETAIL.

COVERED TERRACE DETAIL.

THE SOUTH END OF THE HOUSE.

STABLE FOR MR. BAYARD THAYER, LANCASTER, MASS.

STABLE FOR MR. C. K. G. BILLINGS, NEW YORK CITY.

This country house, with its background of mountain peaks and forests, the foreground of unexampled lake shore, has been placed by the architect on the shoulder of a mountain, reached by a funicular railway hidden amongst the trees. Here the broad terraces built up with the boulders from the great cliffs join the house to its native element and make it a part of the very region.

In the house for Mr. John E. Alexandre at Lenox, Mr. Lowell has returned somewhat to the standards and type set forth in Mr. Bryce Allan's house. Here again are seen the formal requirements expressed with restraint in the development of the plan through comparatively simple means. Once more stucco has been used for an exterior, with extremely pleasing results. Entire lack of display and the total absence of all attempt at giving an expression of lavish expenditure, give a distinction to this home that in too many recent American houses has resulted in a degenerate over-ornamentation, bordering on unworthiness.

THE APPROACH TO THE STABLE, MACKAY ESTATE.
STABLE BY WARREN & WETMORE.

The stable for Mr. C. K. G. Billings in the open portion of New York City on the site of Fort Tryon, overlooking the Hudson river, is another successful use of a stucco exterior. This building illustrates how even a stable may be evolved through the same academic principles and result in a work of distinctive character and interest. A note of the unusual has been struck, and many refinements in line, in detail and disposition of masses give a notable example of the worthiness of employing such principles in every work an architect may undertake.

THE TERRACES, ESTATE OF MR. CLARENCE H. MACKAY, ROSLYN, L. I.
ARCHITECTURE BY McKIM, MEAD & WHITE.

In this building perched high above the many surrounding boulevards, light and shadow, the relation of subordinate portions to the massive roofs, the great granite base, rising out of rocky cliffs, all give a composition far removed from the ordinary.

The beginnings of the redemption of an absolutely flat New Jersey seashore estate into a place of interest and charm, is shown in the house and garden for Mr. H. L. Crawford at Seabright.

These results have been obtained through a comparatively small expenditure.

Not the least satisfactory of Mr. Lowell's works by any means are the houses for Mr. Warren K. Moorehead at Andover and Mr. James H. Ropes at Cambridge. It has been proven in these houses, which are typical in size and cost of thousands that are being built all over the country, that the same architectural principles of which Mr. Lowell is an exponent, when applied to a modest cost, result in an artistic success, where usually only a mediocre expression is found.

The Museum at Andover, the Lecture Hall and Emerson Memorial Hall at Harvard University naturally group themselves together, showing one phase of Mr. Lowell's work. Each of these buildings had to harmonize with the traditions of the institution to which it belongs, and their requirements were rigid.

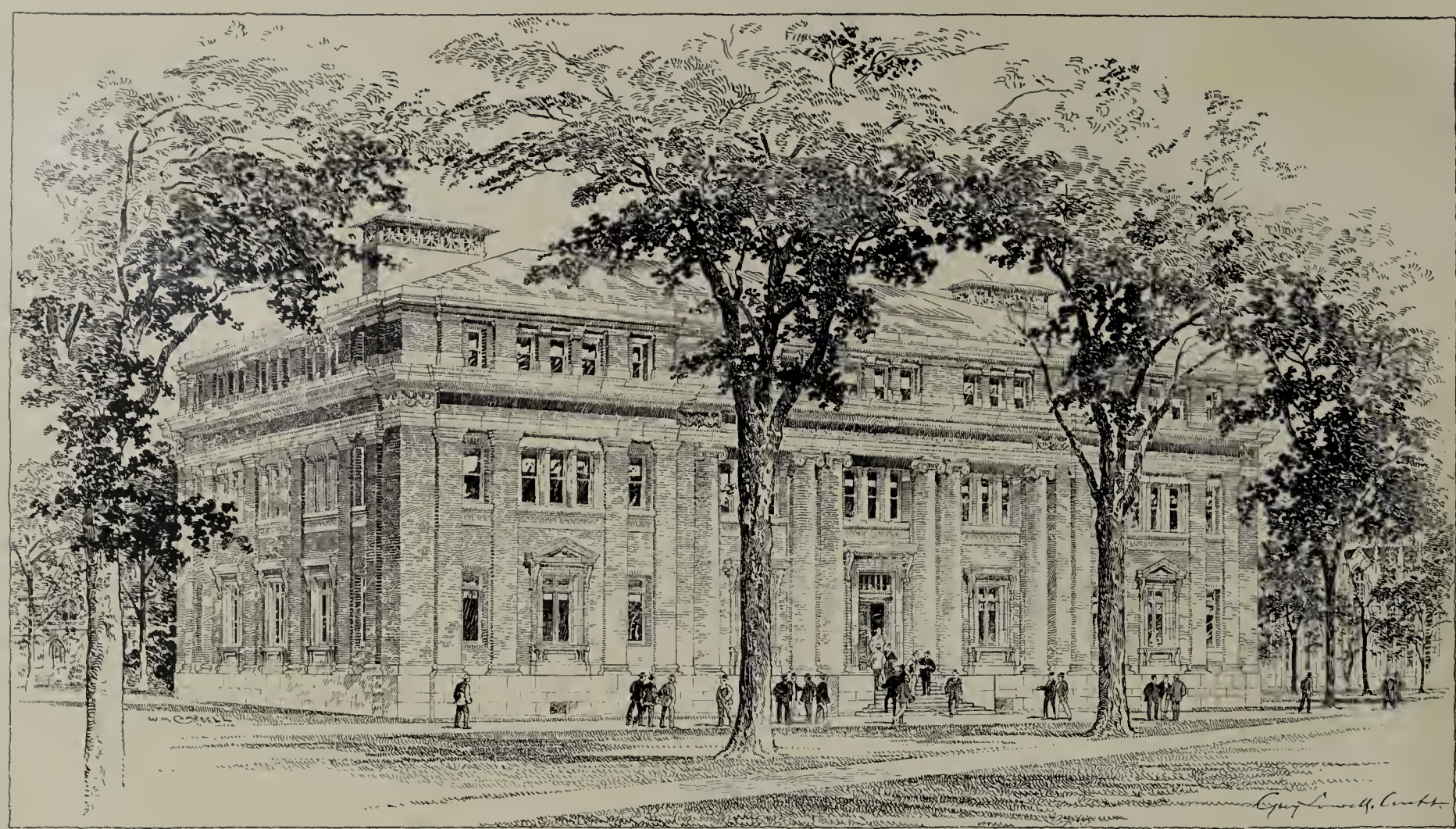
A ROAD THROUGH THE WOODS, MACKAY ESTATE.

MUSEUM OF ARCHAEOLOGY, PHILLIPS ACADEMY, ANDOVER, MASS.

LECTURE HALL FOR HARVARD UNIVERSITY, CAMBRIDGE, MASS.

DORMITORY FOR SIMMONS COLLEGE, BOSTON, MASS.

REFECTORY FOR SIMMONS COLLEGE, BOSTON, MASS.



EMERSON MEMORIAL HALL, HARVARD UNIVERSITY, CAMBRIDGE, MASS.

Collectively they show once more carefully proportioned relation of materials, and balancing of motives and parts. They show the strength of restraint, the dignity and restfulness of repose and rhythm.

The Fenway Park Entrance, the Iowa State Memorial at Vicksburg, the Memorial Tower at Brown University, are distinctly monumental and individual. The Dormitory and Refectory for Simmons College and the Zeta Psi Club at Cambridge show the possibilities of brick architecture in New England cities, with decorative features produced with limestone from an inland state. The use of materials here that are inexpensive and indigenous illustrates the inherent power of the true architect to adapt his means to ends, without a search for the unusual and the costly.

The Cumberland County Court-house at Portland, Me., is a straightforward and monumental solution of a civic and public building for an American city. It is not a "Palais de Justice," but on the contrary expresses the solidity and impressive dignity of our law and our nation.

CARRIE MEMORIAL TOWER, BROWN UNIVERSITY, PROVIDENCE, R. I.

A careful and critical study of the work of Guy Lowell cannot but strike a hopeful note for both the advocates and the opponents of the academic in American architecture. His work is virile, sane and of great spirit and strength. It is withal scholarly and beyond the terms of fashion and period. That the Trustees of the Boston Museum of Fine Arts should have chosen Mr. Lowell to be the architect of their new building goes far to show this truth. Much interest will center on this, one of the highest types of work which an architect may hope to do.

Upon critically looking at the work of Guy Lowell, who is typical of many who are working upon the same lines to-day, we cannot but feel that we have hitherto gone far astray in our attempt to look within and judge the trend of artistic thought and production for our own nation. It seems as if our critics had lacked deep insight when they condemn the

A DETAIL OF THE CARRIE TOWER.

IOWA STATE MEMORIAL AT VICKSBURG, MISS.
SCULPTURE BY HENRY HUDSON KITSON.

SUMMER HOUSE IN GARDEN OF MR. PAYNE WHITNEY, ROSLYN, L. I.

present as a period of fad and fashion; when they decry the academic as dull conventionality.

That which has characterized the bitterest criticism of the influence of the *Ecole des Beaux-Arts* upon American architecture has been the claim of its destruction of our nationality, as expressed in the most permanent of arts.

The study of the arts of past civilizations, the contact with modern thought in other nations, cannot undermine the individuality of a great republic. Is it not rather that we are seeing the dawning of the time when Tennyson's dream of "The Universal Empire of Mankind" is coming true, in the artistic universe?

Our civilization is reaching the point where the artists of all nations are standing, each conscious of all the others, each conscious of the past and its lessons. Is not America showing, with her world contact and influence, that the architecture of the future shall be universal, with only national differentiations, not differences?

ZETA PSI CLUB, CAMBRIDGE, MASS.

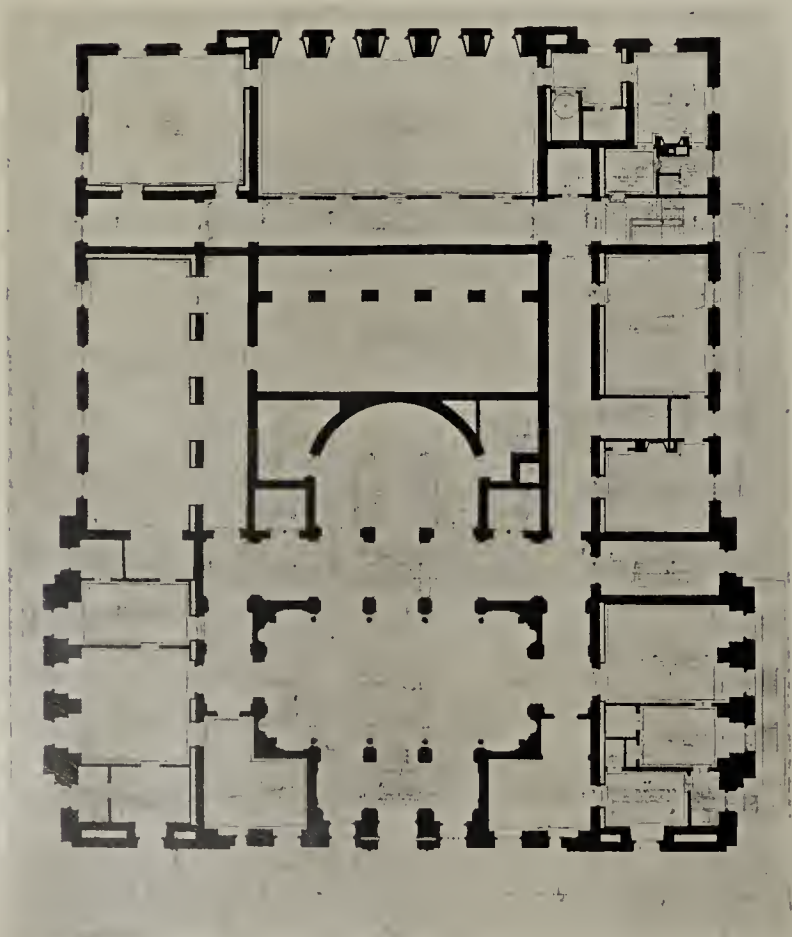
DETAIL OF A HOUSE IN PENNSYLVANIA.

DETAIL OF THE ANDOVER MUSEUM OF ARCHAEOLOGY.

DETAIL OF THE McKEE HOUSE, BEVERLY FARMS, MASS.

CUMBERLAND COUNTY COURT-HOUSE, PORTLAND, MAINE.

GEORGE BURNHAM AND GUY LOWELL, ASSOCIATE ARCHITECTS.



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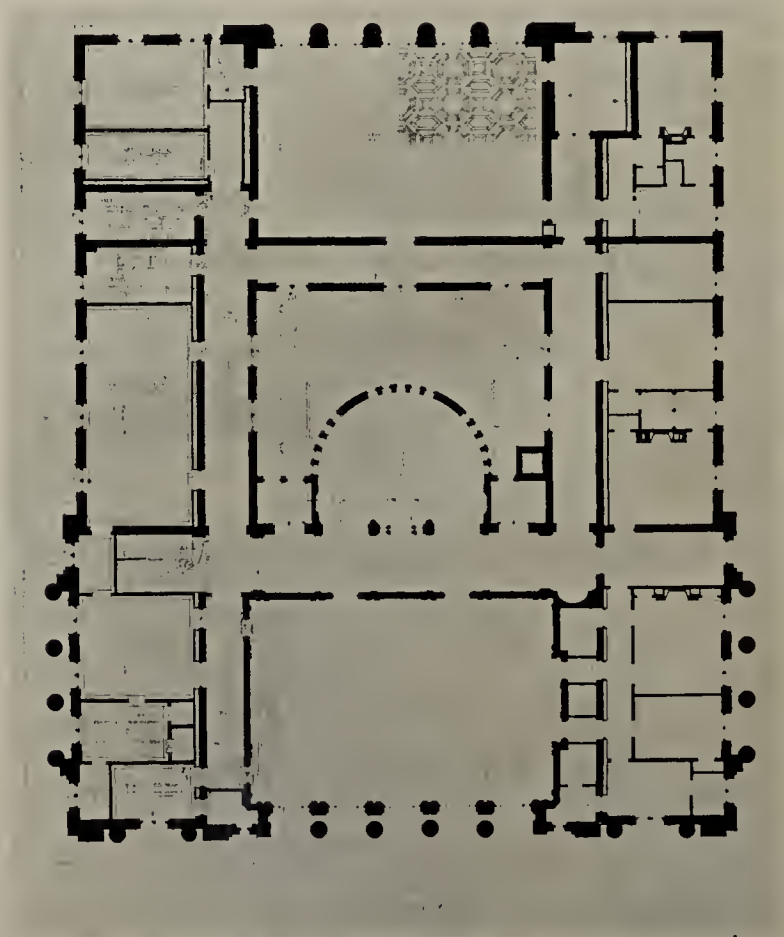


SECOND FLOOR PLAN.

THE
Architectural Review
VOLUME XIII. NUMBER 2
FEBRUARY, 1906

BATES & GUILD COMPANY, PUBLISHERS
42 CHAUNCY STREET, BOSTON
NEW YORK OFFICE, PARK ROW BUILDING
GARNETT B. APPO, MANAGER

Published monthly. Price, mailed flat to any address in the United States or Canada, five dollars per annum, in advance; to any foreign address, six dollars per annum, in advance. Subscriptions begin with the issue *following* their receipt. Single copies, fifty cents. Entered as second-class mail-matter at the Post-office, Boston, Massachusetts, November 27, 1891.

PLATES

PLATE VIII. — A STUDY IN COLORS FOR THE HOUSE FOR MR. BRYCE J. ALLAN, BEVERLY, MASS. — *Guy Lowell, Architect.*

THE announcement that the trustees of the Boston Museum of Fine Arts have appointed an architect for the new structure in the Fenway has occasioned some surprise. On account of the peculiar importance of the work and its exceptional magnitude the idea had become prevalent that a decision in the matter would be the result of a competition.

There were several excellent reasons why a competition would have been neither desirable nor wise in this case. Chief among these was the fact that the trustees' building committee was not in need of fundamentally new ideas in planning. As a result of several years study of the subject from every point of view, aided by data compiled by Messrs. Sturgis and Wheelwright in their investigations abroad and practical experiments here at home, and aided also by the helpful criticism of Professor Despradelle, the committee had gone beyond the stage of new schemes and had reached a very definite idea of what the plan of the new Museum should be. That the building committee was influenced to any extent in its decision not to hold a competition by the recent recommendation of the American Institute of Architects is improbable, but it is gratifying to see this timely demonstration of the practicality of these principles as applied to work of such magnitude. And it is still more gratifying to think of the great saving of time, money and energy to the architectural profession resulting from the Museum trustees' chosen method of procedure. It is undoubtedly the wisest possible course and one which will help to assure to Boston a monument of which she may be as proud as she is of her Public Library.

We are very fortunate in having in this number abundant evidence of the wisdom of the trustees in having chosen for architect Mr. Guy Lowell. A glance through these pages reveals a straightfowardness in expression, a rare combination of dignity and charm, and throughout the work a distinctive quality that spells American.

Mr. Lowell will be able to avail himself of the advice and assistance of the Museum's advisory board of architects, Messrs. R. Clipston Sturgis, Edmund M. Wheelwright and Professor Despradelle, but it must be from his hands that the building shall gain the thousand and one refinements of detail, proportion and material that shall give it character and beauty.

AS communities become more civilized, the necessity for restrictive measures in regard to the acts of individuals who have not arrived at the same point of view as the majority of citizens becomes more urgent. Restrictions of nuisances which threaten life or limb have long since become acknowledged necessities. Restrictions of nuisances which offend the sight are still to be appreciated and enacted. The positive point of view of improving the appearance of streets, parks and buildings is already well, though not thoroughly, nurtured by art commissions, improvement societies, etc., but the negative action, which will prevent the disfigurement and destruction of work which already has merit, is yet undeveloped.

Especially offensive and blatant are the advertising bill-boards, which constantly thrust themselves into view in the most prominent places, and which acquire these positions by paying rentals of such tempting proportions that they induce owners to prostitute their property by subletting walls and roofs. Persistent and continuous smell and noise is forbidden by law, and equally constant offence to sight should be forbidden in every civilized community, just as it is already so forbidden in London, Berlin, Paris, Rome and many smaller cities. Several American towns have already passed laws restricting signs, notably Brookline, Mass. The Paris law provides that all signs above the ground floor of buildings shall be of skeleton gold letters only. It would be wise legislation to enact such a law throughout the United States, and to strengthen the treasuries of cities by taxing every sign per letter.

An especially offensive sign has just been erected on a somewhat irrelevant place, the ART Store of Doll & Richards, Park street, Boston, as illustrated below. This windsail is conspicuous for over half a mile, is almost universally condemned as being a blot to the sight and if no action is taken, promises to be a precedent for similar structures elsewhere.

AN ADVERTISING BILL-BOARD ON A FINE ARTS STORE, PARK STREET, BOSTON.

It is peculiarly significant of the acute appreciation of prospective individual gain, accompanied by an atrophied sense of the public good, which is altogether too characteristic of many Americans, that the worst offence in Boston has been committed through the short-sighted cupidity of a dealer in Fine Arts.

(FROM "THE WESTERN ARCHITECT.")

MINNESOTA STATE CAPITOL. CASS GILBERT, ARCHITECT. DETAIL IN ROTUNDA, SECOND STORY.

(FROM "THE WESTERN ARCHITECT.")

MINNESOTA STATE CAPITOL. CASS GILBERT, ARCHITECT.
VIEW IN SENATE CHAMBER, LOOKING SOUTHWEST.

(FROM "THE WESTERN ARCHITECT.")

MINNESOTA STATE CAPITOL. CASS GILBERT, ARCHITECT. VIEW ON AXIS, SECOND STORY.

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

AMONGST the magazines to be reviewed this month the most conspicuous place must be assigned to *The Western Architect* for October, with its enormous supplement, the whole being devoted to an elaborate and conclusive demonstration of Mr. Cass Gilbert's Minnesota State Capitol. Whether we accept Mr. Kenyon Cox's enthusiastic and poetical "appreciation" or whether we elect rather to follow the more conservative judgment of Mr. Russell Sturgis in *The Architectural Record* for January, we may all admit that the importance of Mr. Gilbert's masterpiece is not to be minimized. We reprint from this October number of *The Western Architect* what seems to us the most effective of the general photographs, together with various details of the interior. Whether the building has faults or not is a matter which must be left, as things now stand, to the judgment of the individual critic; but if they exist, we may safely say that they are due to the defects of the style itself, not to the manner in which Mr. Gilbert has handled this style. The treatment is grave and conservative; barring the common Renaissance trick of salient columns and broken entablatures used in place of a true buttress to resist the thrust of the dome, the work is notably free from the conspicuous defects that inhere in the chosen style. The composition is simple and masterly, the proportions reserved and just, the detail of the exterior good in scale and admirably placed. Interesting it is not, in the sense in which a Byzantine, a Gothic, or a Buddhist design is interesting, but this element is one which must of necessity be abandoned when one chooses to express one's self in Renaissance terms.

The interior is simple and self-respecting; the ornament is, of course, the conventional thing which serves as such in all so-called "classical" work since the close of the Greek epoch, but it is handled with delicacy and discretion, unless, perhaps, one excepts the cartouches of the main stairway, which demonstrate rather clearly how far Renaissance architecture has passed from the passion for beauty of line and form that characterized the Greeks, the Byzantines, and the mediæval builders. The work appears at its best where the forms and design are of the simplest, as for instance, in the walls of the rotunda. One may note, also, the notably successful manner in which the architect has used metal for his galleries in the same place.

Of the painted and sculptured decorations it is hardly possible to speak, except before them. It may be said, however, that the majority are conceived in a broad, dignified and monumental manner, the pictures by Mr. Blashfield possessing an unusual degree of imagination, the decorations by Mr. Mackay notable strength and power of drawing.

In the December number of this magazine we return again to the strained and fantastic school of architecture as it is exemplified in Los Angeles, where the sound principles and brilliant achievements of Mr. Louis Sullivan seem to have been misread in a somewhat startling fashion, if we may judge from one fantastic and impossible house designed by the owner for his own amazement.

Architecture for January reproduces many of the views of the Britannia Royal Naval College in Dartmouth, to which we referred in the last number. Of its American work, the most complete showing is made of Messrs. Carrère & Hasting's Wolsey Hall for Yale University, a view of which we published in 1903. We reprint the view of Mr Mathews' Lady Chapel for St. Patrick's Cathedral, New York. Another illustration in this number is of Messrs. Hale & Roger's accepted design for the Engineering Building, New York, a piece of quiet and thoroughly admirable proportion and composition.

There is little in *The American Architect* from December 23 to January 13, inclusive, that requires especial comment. The working drawings of Messrs. Allen & Collins' Chapel at Williams College are published December 23, and also several views of a hacienda in California by the late A. C. Schweinfurth, the

(FROM "THE WESTERN ARCHITECT.")

THE MINNESOTA STATE CAPITOL FROM THE SOUTHEAST. CASS GILBERT, ARCHITECT.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)

BIBSWORTH, WORCESTERSHIRE, ENGLAND. E. GUY DAWBER, ARCHITECT.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)

NETHER SWELL MANOR, ENGLAND. E. GUY DAWBER, ARCHITECT.

latter an interesting and personal treatment of somewhat Spanish motives, which we illustrated several years ago. Several photographs of the malignantly wrong-headed Royal Law Courts in Berlin are published, probably as an horrible example. In the number for December 30 are shown the working drawings for the Wetzel building in New York by Messrs. Hill & Stout. We commented at length on this building last month. To us the style chosen is not one which adapts itself to commercial purposes in the twentieth century, but the spirit in which this particular design has been studied, even to the minutest detail, together with the manifest feeling for absolute beauty on the part of the architects indicate the manner in which architects must approach a problem of design if their work is to take place with that of the past The illustrated articles on ecclesiastical screens are continued through the month.

There is an admirable paper on Japanese houses by Miss Katherine Budd in *The Architectural Record* for January, illustrated by many very beautiful photographs of old and contemporary Japanese domestic architecture. This is followed by a most engaging addition to the series of "architectural aberrations" published in this magazine, the present instance being the much abused house of Senator Clark. Here also appears Mr. Russell Sturgis' criticism of Mr. Cox's laudation of the Minnesota State Capitol. In this number, also, is a very sympathetic and penetrating essay called, "Is Gothic Dead," and another which is a convincing demonstration of the rather self-evident fact that in our larger cities, where there is no restriction to the height of buildings, church towers must be a thing of the past.

House and Garden for January is very miscellaneous as to its contents, there being little that requires any detailed notice, and the same may be said of *American Homes and Gardens* for December, and of *The Inland Architect* for the same month.

The English magazines are, of course, full of many preliminary speculations bearing on the fall of a portion of the roof of Charing Cross Station in London, and the possible significance of this catastrophe to those who advocate and employ steel for structural purposes. These comments range from the panic-stricken denunciation of the material in every form, emanating from Professor T. G. Jackson, to the vigorous defence offered by *The Builders' Journal and Architectural Record.* That the exposed steel had deteriorated to a most amazing extent is apparently demonstrated, but it does not seem possible that the official findings, when they are published, should have any particular bearing on steel embedded in concrete, or other material impervious to the air. This, after all, is the great question, since on it depends the stability of nearly all modern commercial structures. Should it be shown that the exposed steel that goes to the making up of bridges, trusses, etc., is subject to such inevitable deterioration as appears to have been the case at Charing Cross, and that this deterioration cannot be prevented by the most scrupulous and constant care, then this particular catastrophe must, of course, have its serious bearing on the subject of bridges, roof trusses, etc.

In *The Architectural Review* (London) for January, in addition to many very interesting photographs of this Charing Cross collapse, are two edifying examples of domestic architecture in England; one the design by Leoni for Carshalton House, dating from the lamentable last years of the eighteenth century, the other a group of recent houses by Mr. E. Guy Dawber, each one of which is about as exquisite and beautiful as well might be. Of the former house, it is necessary to say only that it is the old, old makeshift and juggling with the dry bones of the Roman Renaissance. Of the latter houses one really need say nothing, since they carry absolute conviction. They are all in that very notable style which was developed, or rather, which persisted, in England after the Reformation, and in spite of the debased classical fads which became immediately popular among the upper classes. It is of just the kind of thing that one finds in every little town in Gloucestershire, simple, intimate and di-

(FROM "ARCHITECTURE.")

LADY CHAPEL, ST. PATRICK'S CATHEDRAL, NEW YORK. CHARLES T. MATHEWS, ARCHITECT.

THE ENGINEERING BUILDING, NEW YORK. HALE & ROGERS, ARCHITECTS; HENRY G. MORSE, ASSOCIATE.

(FROM "THE BUILDER," LONDON.)

HOTEL DE VILLE, VERSAILLES. M. LE GRAND, ARCHITECT.

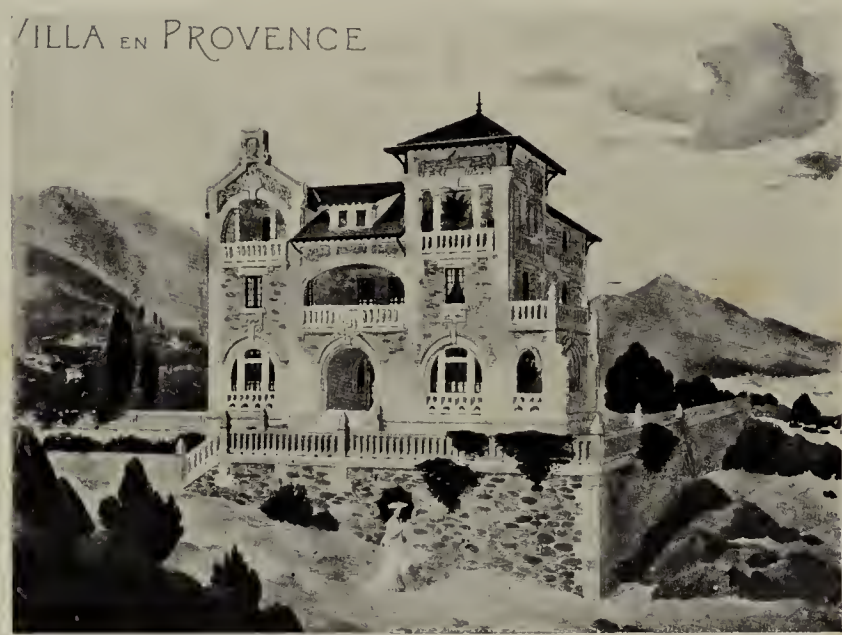
(FROM "THE BUILDER," LONDON.)

NEW WAR OFFICES, LONDON. THE LATE WM. YOUNG AND CLYDE F. YOUNG, ARCHITECTS.

rect, a style that really seems to possess no particular applicability to any given date, but rather to voice the persistent character of the English race, continuing, therefore, just as apposite to-day as it was in the sixteenth century.

The Builder for December 23 contains only a lot of drawings of one of Wrenn's most lamentable and depressing products, Allhallows Church, London, an example of the sort of thing so frequently done by this most overrated of men. There is nothing of importance published December 30, and though the New Year's number is enormous in its dimensions, it contains much that might well have been omitted. Two of its illustrations are interesting in comparison, the new Hotel de Ville, Versailles, by M. Le Grand, and the new War Offices, London, by the late William Young. Each expresses itself through the discredited formulæ—broken pediments, engaged and rusticated columns, meaningless ressauts, and all the other paraphernalia of the style that really ought to stand on a firmer foundation, or at least to express itself through less discreditable means. In the French example, cleverness is visible at every point; in its English companion there is no cleverness, only a rather dull piling up of machine-made motives. One is crisp, competent and plausible, the other dry, mechanical, unconvincing.

(FROM "LA CONSTRUCTION MODERNE," PARIS.)



A DESIGN FOR A VILLA. M. BRONX, ARCHITECT.

A PROJET OF MM. FÉVRIER.

(FROM "ARCHITEKTONISCHE RUNDSCHAU.")

TRARBACH HOUSE, BERLIN.
RICHARD WALTER, ARCHITECT.

The long and elaborately illustrated article on the Church of SS. Sergius and Bacchus is exceedingly interesting. The author wonders how this building was designed and concludes it must have been from the dome downward. This conclusion is certainly justified, for the building is an example of one of the real architectural styles and the dome is its principal characteristic; therefore everything else must have been worked out toward the end of a structural dome, which should stand independently of chains or any of the other subterfuges of the Renaissance. Professor Moore has recently shown convincingly that there are only three real styles in the world: Greek, Byzantine and Gothic, and this building is a lucid and enlightening example of the fundamental principles of the second of these legitimate styles.

We may pass over *The Architect* and *The Builders' Journal and Architectural Record* with very few words; neither contains anything that is particularly illuminating as to the development of logical architecture, though the latter shows in its number for December 27 many minute photographs of the work of the year, much of which, and that the best, we have never seen in any of the architectural magazines. Most notable of these hitherto unobserved designs is the new chancel for the great Roman Catholic monastery at Downside near Bath, of which Mr. Garner is the architect.

From *La Construction Moderne* we cull a sweet example of modern French domestic "architecture," and another instance of the more "monumental" treatment of the same long-suffering art.

L'Emulation offers nothing, except some fine examples of the admirable manner in which temporary platforms and decorations are arranged in Belgium when occasion demands, while *Architektonische Rundschau* demonstrates through a Berlin restaurant, as reprinted above, how easy it is to ornament a building by applying casts from the life to any casual portion thereof.

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